

BY EDWARD BRYANT

# *Jack Tworikov*



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*Jack Tworlov*



**Whitney Museum of American Art**

*March 25-May 3, 1964*

**The Washington Gallery of Modern Art,  
Washington, D.C.**

*May 8-June 21, 1964*

**The Pasadena Art Museum**

*July 6-August 16, 1964*

**San Francisco Museum of Art**

*August 31-October 4, 1964*

**Walker Art Center, Minneapolis**

*January 4-February 7, 1965*

**The Poses Institute of Fine Arts,  
Brandeis University, Waltham, Massachusetts**

*February 22-April 4, 1965*



# *Jack Tworkov*

*BY EDWARD BRYANT*

*Associate Curator, Whitney Museum of American Art*

*Whitney Museum of American Art, New York*

*Photograph of Jack Tworkov by Arnold Newman*

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## Foreword and Acknowledgments

Jack Tworikov, at sixty-three, has established himself as one of America's major contemporary artists. This monograph, published on the occasion of the first retrospective exhibition of Tworikov's work, traces his career since the mid-1940's, when he emerged as a mature artist.

The exhibition, held first at the Whitney Museum, March 25 through May 3, 1964, and shown subsequently at five other museums across the country, was selected in close collaboration with the artist. His dealer, the Leo Castelli Gallery, gave invaluable assistance.

On behalf of the Whitney Museum of American Art, I should like to thank the museums and private collectors who so generously lent works to the exhibition and gave permission for them to be reproduced here. They are: Albright-Knox Art Gallery, Buffalo; Dr. and Mrs. Nathan Alpers, Los Angeles; Richard Brown Baker, New York; The Baltimore Museum of Art; Mr. and Mrs. Alexander S. Bing, New York; Mr. and Mrs. Peter Blanc, New York; Mr. and Mrs. Donald M. Blinken, New York; Rudy Burckhardt, New York; Leo Castelli Gallery, New York; The Cleveland Museum of Art; Mr. and Mrs. Calvert Coggeshall, New York; Merce Cunningham, New York; Lee V. Eastman, Scarsdale, N. Y.; Dr. and Mrs. Howard Eder, Bronx, N. Y.; The Foundation for Contemporary Performance Arts, Inc., New York; Dr. and Mrs. Jack M. Greenbaum, New York; Mr. and Mrs. Ben Heller, New York; Mr. and Mrs. William Janss, Palm Desert, Calif.; Howard Karoll, Chicago; Mrs. Robert P. Koenig, New York; J. Patrick Lannan, Chicago; The Lannan Foundation, Chicago; Mrs. H. Gates Lloyd, Haverford, Pa.; Mr. and Mrs. Leonard Maurer, Washington, D.C.; The James A. Michener Foundation Collection, Allentown Art Museum, Allentown, Pa.; Miss Joan Mitchell, Paris, France; The Museum of Modern Art, New York; Mrs. Albert H. Newman, Chicago; Mr. and Mrs. Gifford Phillips, Santa Monica, Calif.; Mr. and Mrs. David A. Prager, New York; Mr. and Mrs. Paul Scott Rankine, Washington, D.C.; Miss Jeanne Reynal, New York; The Rockefeller Institute, New York; Mrs. Ethel K. Schwabacher, New York; Mr. and Mrs. Douglas D. Simon, New York; Mr. and Mrs. George L. Sturman, Chicago; Peter H. Voulkos, Oakland, Calif.; Wadsworth Atheneum, Hartford; Walker Art Center, Minneapolis; The Washington Gallery of Modern Art, Washington, D.C.; Mr. and Mrs. Arthur Wiesenger, New York.

I also wish to acknowledge the assistance of the B. C. Holland Gallery, Chicago; the Stable Gallery, New York; the Charles Egan Gallery, New York; Dore Ashton; Thomas B. Hess; and others who provided information and photographs. I am grateful to the artist for making available many of his writings. Since he speaks so articulately about his work, full use of these was made in writing the text. Wally Tworikov, his wife, was also of much assistance. John I. H. Baur, Associate Director of the Whitney Museum, made helpful suggestions for the essay.

The Whitney Museum is especially grateful to The Lannan Foundation and the James Michener Foundation for very generously contributing color plates of their paintings for this publication. They are, respectively, *Height* and *Homage to Stefan Wolpe*.

E. B.

*A container must be closed to what it contains. But it can be open to other substances. A basket designed to contain pebbles may leak sand. A net is closed to fish and open to water, as it must be. To be closed and open is a necessary and simultaneous function of all vessels. A completely closed vessel is the end. A completely open vessel is without substance.<sup>1</sup>*

The creative growth of an artist is conditioned by his capacity to be open to experience (both new and old, in both art and living), and through feeling and intellect to find new relationships, new ideas and new values in the unanticipated. This openness is the freedom of the artist. In our culture of constant uprootings it is a hard-earned freedom. Although the art world avidly seeks and promotes the “new,” once it is found, the tendency is to stabilize the artist’s output and to label him, too often impeding an independent development of this very individuality. In a time of continually fluctuating values, it takes a man of courage and strong convictions to risk the hazards of change.

Jaek Tworikov possesses this freedom. Unwilling to bask within the security of repetition and the confines of any established esthetic system, he searches the outer rim of new possibilities in painting and takes the creative risk.

Tworikov’s philosophy of painting is to have no philosophy. He has written: “My whole desire is to be as deeply in painting as possible without holding any prepared position, or maintaining any preconceived posture or attitude. To experience, not painting in general, but each particular picture as deeply as possible is my desire.”<sup>2</sup>

This stand allows Tworikov a flexibility that only the mature artist can securely manipulate. It is an attitude gained from long experience in painting and a keen awareness of choices at hand. At a time when so many artists are overly concerned with personal style, Tworikov states: “I think the artist must guard against limiting himself to a single image, particularly when this is pushed by dealers and critics, many of whom try to induce the artist to have an identity and then to keep it. . . . I don’t want to paint Tworikovs; I am happier without repetition. It seems to me that in repetition there is some denial of the fundamental purpose of the artist to explore and create.”<sup>3</sup>

Art, for Tworikov, must be created directly out of experience, and to do this, he feels that it is hopeless in our day to look to the past for a valid tradition to follow. For him, art is a result of self-discovery, a matter of beginnings, of growth and renewals — not a revolt against the past. He speaks of an authentic beginning that is the consequence of being able to act without history.

“I am against the negativism which intellectuals foster that every advance, even when that is not simply an illusion, takes place in an atmosphere of quarrel with the past, and dissidence from the present. But I abhor the adulators, the



masochistic art-victims on their knees to 'great masters.' Their chief passion is to put everything in chains."<sup>4</sup>

His view is positive: "We've seen the movements of this century as revolts rather than advances. For in an advance you usually respect or accept the point of departure. . . . Unless you think time is about to come to an end — this is a fine time, not so much for revolutions, as for beginnings. And I think of art as just that — beginnings — like that beautiful *Echo I* in the sky, unprecedented, yet an achievement of all history and just a mere beginning."<sup>5</sup>

Jack Tworikov has been closely associated with abstract expressionism since 1946, and in part he shares his working philosophy with the other artists of the movement. For him, abstract expressionism is not a style but an attitude toward painting that lets one face all contingencies. This seemingly absolute freedom has not, however, hampered his production, which has remained steady and consistent in quality within its variations. At the same time that some critics are preaching the funeral of the movement, Tworikov's recent work clearly demonstrates that, as an approach to painting, abstract expressionism is still very much alive.

Tworikov brings to contemporary painting the controlled dramatic intensity and powerful seriousness associated with the high tradition of Western painting. Even his more playful works have the dignity and breadth of the second movement of some joyous, fully orchestrated symphony. No other artist today affirms more warmly the very act of painting. Beginning with a given material, in itself meaningless, Tworikov creates from its unlimited possibilities "something as meaningful to the eye as music is to the ear."

*You don't come to your painting as a completely empty person; you come with your experiences of painting in years before. To a large extent they direct your hand. It just isn't a completely meaningless gesture on the canvas; it is already determined by years of experience in painting.*<sup>6</sup>

Jack Tworikov's long and varied involvement in painting dates back to his teens. Through his teacher of mechanical drawing at New York's Stuyvesant High School, he became interested in sketching after school hours, and a short while later he began to paint. The modern French artists were just being introduced to this country, and he saw exhibitions of the post-impressionists, Matisse and the fauves, Picasso and others of the European vanguard. The 1921 exhibition of French painting at the Brooklyn Museum introduced him to the work of Cézanne, which was to be a strong and lasting influence.

Tworikov studied at Columbia University from 1920 to 1923, majoring in English. In 1923 he enrolled in classes at the National Academy of Design, where he studied until 1925, with Ivan G. Olinsky and briefly with Charles

Drawing for "House of the Sun." 1952.  
Oil on paper. 19 x 17.

Collection of Mr. and Mrs. Donald M. Blinken.



Hawthorne. During 1925 and 1926, he studied at the Art Students League with Guy Pène du Bois and Boardman Robinson. In 1923, he began to spend his summers in Provincetown, where his sister, Janice Biala, had gone to study with Edwin Dickinson. There, during the summers of 1924 and 1925, he studied with Ross Moffett, who was out of sympathy with the prevailing impressionist style and worked in the cubist colors, browns and greys.

During the 1920's, Tworkov extended his interests in many areas. "I bought a copy of *Portrait of the Artist as a Young Man* off a pushcart. This was before I had heard of Joyce. It was a stroke of luck. Pound's *Pavannes and Divisions* introduced me to all the modern writers and poets of the time." He became actively interested in the theater, and in New York earned his living by working with a marionette company headed by the well-known puppeteer Remo Bufano. From 1928 to 1930, he was associated with John Dos Passos in the Playwrights' Theatre.

At Provincetown, Tworkov formed a close, almost pupil-teacher relationship with Karl Knaths, one of that art colony's most "modern-minded" residents. They shared a mutual enthusiasm for Cézanne, and had long discussions about the fauves, the cubists, and the vorticists. Through Knaths, Tworkov was introduced to the work of Kandinsky, Klee and Miró. For a time he was quite closely associated with Lee Gatch. They shared adjoining studios and often worked together from the same model.

Tworkov's painting during these years consisted of still lifes, figure paintings and landscapes, which he showed with the Provincetown Art Association and the New England Society of Contemporary Art. A still life of 1928, *Stove*, combines starkly simplified forms and flattened-out perspective in a composition of formal severity. The summarily modeled forms of the pipe and upper portion of a potbellied stove are impressively used to reveal their abstract quality. The structure of the picture is even further tightened by ruled lines dividing the background into geometric areas. Tworkov spent the entire year of 1929 at Provincetown and devoted himself exclusively to painting. That same year he exhibited with the Société Anonyme and in the annual exhibition of the Pennsylvania Academy of the Fine Arts.

During the Depression, Tworkov joined the many other artists in New York working under government subsidy. In 1934, he was employed by the U. S. Treasury Department Public Works of Art Project, and from 1935 to 1941, he was with the Easel Division of the Federal Art Project of the WPA. Tworkov met Willem de Kooning on the Project and they began a friendship that was to last until about 1953.

Picasso, surrealism, and theories about psychoanalysis, free association and automatism in art were the topics of conversation among the avant-garde community of artists to which Tworkov belonged. He experimented briefly with automatic painting, chiefly under the influence of Freudian literature.

But he never was attracted to surrealism and Dada, regarding them as literary and political movements that left a lot of ideas but very little art. He professes a great admiration for Duchamp, however. (At the same time, he has high regard for Edwin Dickinson.)

Tworkov's work during the 1930's — still lifes, portraits, landscapes and scenes of everyday life — shows a strong dependence upon European antecedents. His continuing interest in Cézanne is revealed in a solid, post-impressionist structure. An oil dated 1938 of workers excavating a subway is a compact organization of diagonal color areas. A portrait of 1939 in the artist's collection makes conscious use of abstract shapes created by the flowing contours of the figure's closed form placed against a solid background. Although a review<sup>7</sup> of his first one-man show at the A.C.A. Gallery in 1940 comments on his "excellently organized design constructed with a minimum of line" and "charm and originality of color harmony," Tworkov says: "My Project paintings were the worst of my career. I tried to salve my social conscience at the expense of my esthetic instincts."

Tworkov's predicament in his painting before World War II was the dilemma faced by all avant-garde American artists. "In this country we had modern painting but not a modern movement, since a movement would imply that the initiative, direction and development was in our hands, whereas as a matter of fact, these were always in the hands of European artists. . . . Consciously or unconsciously we adopted the attitude that spiritual and esthetic elements could be had only by importation from the past and from abroad. We were unnaturally supine before the glories of the past and the glamour of intellectual life abroad. . . . Modern art in America implied a delicacy of spirit and mood in which the character, the situation, the chaos of the country were rejected. The modern artist in America lacked that audacity of the jazz musician who, without so much as 'by your leave' from Bach, Beethoven or Brahms, or from Strauss, Stravinsky and Shostakovich, nevertheless made music which the whole world was compelled to take note of."<sup>8</sup>

*As I grew up I tended not to take the responsibility for thinking anything for myself. . . . But I had to take much on faith, partly out of ignorance, partly out of stupidity, partly out of respect — because other people did know a lot more than I did. And for a long time I followed. Then the big crisis in my life and the big development as an artist was that I suddenly realized there wasn't any place to turn, there was no one to hold my hand in any sense whatever and I had to learn to think out everything for myself. First of all, everything in life and then probably everything in art again.*

*As I began, I wanted to make up my mind about everything for myself. I wanted to see everything freshly again; I didn't want anybody's word for any-*





Figure, 1954, Charcoal. 26½ x 20½.  
Collection of Mr. and Mrs. Arthur Wiesenberger.

*thing. I didn't want the Marxist word for the kind of world I lived in; I didn't want the Utopian's word about the future. I wanted first of all to experience things for myself. The idea of the new (in American painting) seems to me to be: experiencing for oneself, and I would like to see it sweep the country. I would like to see every little jerkwater town in America swept by the desire to experience and think for itself.<sup>9</sup>*

The period of World War II was, by virtue of circumstances, a decisive one in Jack Tworck's career. From 1942 to 1945, he was working more than sixty hours a week as a tool designer, isolated from other artists and the art world in general. For three years he did not paint. The only artist he saw occasionally was de Kooning. It was a time of hard thinking, which led to a re-evaluation of his art and life — the departure from a “docile attitude” of the 1930's. “Since the middle 1940's the underlying emotion in my work has been the striving for identity, to know myself.” It was at this point that Tworck's career as a mature artist began.

As soon as the war effort relaxed, Tworck began painting again, at night after work. With the end of the war, he was able to paint consistently and seriously. By 1946, he had rented a studio, renewed contact with other artists, and become involved in the exciting new ideas that were appearing on the scene of contemporary American art.

Tworck's preoccupations during the second half of the 1940's centered on finding creative means to contain a meaningful concept of himself and of art — form that would ring true to him in terms of his own time and place. Though he had for years closely followed the modern European movements, he now realized that he had never understood quite how he was involved. Picasso's involvement was easy to understand, but what did it mean to Tworck? To him, modern art in America had failed because “we looked at French art to discover how they did it — we had not grasped the significant question — ‘why did they do it?’” The answer could be found only in one's own environment.

The new ideas and convictions were fervently debated at “the club,” of which Tworck was one of the original members. Having formed spontaneously in the long discussions over coffee in an all-night cafeteria on Sixth Avenue and then having moved to weekly meetings in a rented loft on East Eighth Street, “the club” provided a free-for-all forum for the avant garde. In the lively interchange of ideas the new esthetics of abstract expressionism were formulated.

Tworck's return to painting began with still lifes, and from 1945 to 1947, this was his means of getting back into it. Working from still life, he could concentrate completely on the formal problems, without much concern for the subject. This was also a move away from his earlier introspective work.



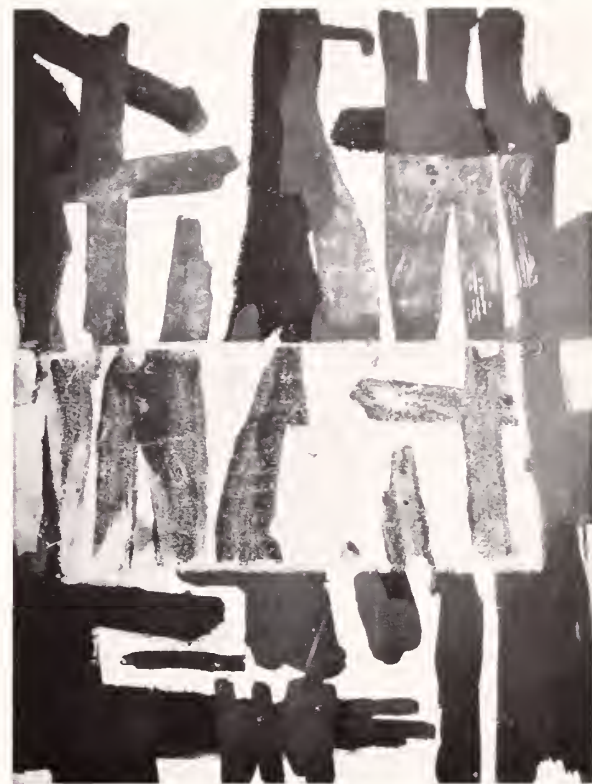
At the same time, he was doing abstract paintings and drawings as another means of investigating “the edge of painting.” These were very subjective experiments independent from the still lifes. Purely automatic, they were without a theoretical basis and were primarily exploratory. “I didn’t know how to use them, and when I tried to paint them they came out bleak and unhappy.” Despite his disappointment, they were an important transitional phase in his work. Many of these he destroyed, and he has never exhibited any of the rest. Since it was the still lifes instead that were shown, he was known in the late 1940’s as a still-life painter and not for his avant-garde painting. With the ending of the still-life period, about 1947, Tworokov was very much a full-fledged abstract expressionist.

His first one-man show after the war, at the Egan Gallery in 1947, was made up of nine still lifes. They are compositions of ordinary objects (a glass pitcher, a wine glass, fruit, a loaf of bread), carefully related to each other and emphasized here and there by a sure, firm line. An underlying geometry of the background and foreplane balances the placement of the subject and binds the picture together. The muted colors — olives, yellows, pinks and earths — are lucid and atmospheric. The paint is cleanly applied with a fairly heavy impasto. The problem is still essentially a post-impressionist one: to represent objects in a three-dimensional setting while retaining the two-dimensional surface of the painting. One critic noted the turn “to a purer idiom which can hardly be defined in terms of its modern French antecedents.”<sup>10</sup>

The twenty still lifes and figure paintings Tworokov exhibited at The Baltimore Museum of Art in 1948 showed an increased interest in simplified shapes for their abstract values. Background and subject begin to work together as an integrated structure. In *Geneva* (1948), the subject, seated as calmly as a Greek goddess, dissolves into the background, the forms selectively defined by an energetic calligraphy.

At the time of the exhibition he wrote: “I toy with the idea that perhaps the only way to break down the walls of familiar experience is through re-experience of the familiar. . . . If I have any secret hope it is this: that if I have to use familiar means, I hope to give them a shaking up, and to toss them overboard one by one just as soon as I can dispense with them.”<sup>11</sup>

By 1949, interest in the figure had superseded the still life. Its treatment became decreasingly descriptive, so that by the end of the decade, it was almost resolved as completely suggestive form. *Figure* (1948-49), in the Wadsworth Atheneum’s collection, exists only in relation to the total composition, its forms and the ambiguous setting undetachable. Layers of active brushwork and the interweaving lines emphasize, in the lateral play of countermovements, the reality of the painted surface. In these figure paintings, the form and color became progressively more concrete, the line more energetic, the paint application more spontaneous.



Untitled. 1954. Collage. 15½ x 12.

Collection of Mr. and Mrs. David A. Prager.

During the summers of 1948 and 1949, while teaching at The American University in Washington, D.C., Tworok did a series of paintings based on the Virginia landscape. These are not studio paintings but were done outdoors in a grove of trees so dense with foliage there was absolutely no detail. It was impossible to draw what was seen, making it necessary to substitute other means for what the eye experienced. He learned from these landscapes, he says, that just seeing was not enough; that there is no direct translation of what one sees onto the canvas — a lesson confirmed by the trees of Cézanne, who discovered that painting is a substitute for what the hand cannot render.

In these landscapes, a spontaneous dazzle of slashing lines and tonal contrasts, in an impulsive shattering of nature, takes full advantage of the accidental and automatic. The ebullient, excited forms do not exist as parts, for his painting is no longer a matter of object and background. The integrative process already noted in the figures is carried still further. Forms now saturate the picture; they rise to the surface, expand and flow into each other, building up an “all-over” abstract-expressionist composition.

From 1948 to 1953, Tworok’s studio on Fourth Avenue in New York adjoined de Kooning’s. Tworok has said that his interminable conversations with de Kooning at that time deeply influenced his thinking. At no time, however, did his work merely reflect de Kooning’s style. De Kooning’s influence on him was actually strongest between 1940 and 1945, when Tworok was not painting much. By 1948, Tworok was very much on his own. (One can make too much of influences when certain situations make collective ideas immediately available to all members of a group. Impressionism, cubism, and “pop art,” as well as abstract expressionism, serve as examples.)

A process of synthesis in Tworok’s work continued in the early 1950’s. Form and subject matter were irreducibly welded. Figures were no longer apart from the reality of paint, color and line. Their attitudes of movement, repeated in a way vaguely reminiscent of futurism, is the action of paint application. The color is clear and bright: reds, yellows, blues, and a free use of white, off-white and sometimes bare canvas. The brushstroke is widened. Spaces between parts are given equal value with the other forms. The surface is alive with movement. A robust sensuality pervades the pictures.

The subjects are the Greek myths, primarily those of the Odyssey: *Ulysses*, *The Sirens*, *Athene*, *Nausicaä*. Painted in the spirit of the artist’s search for his identity, the myths are used in the Freudian sense as a universalized mythology of personal psychic experiences. Visual forms interpret the Ulysses epic in a way parallel to what James Joyce had done in words.

This deep search for identification, Tworok says, had nothing to do with any individual yearning to return to his childhood village in Poland; nor does the easily misinterpreted statement made in his Soutine article<sup>12</sup> that says he envied Cézanne for being able to work in the place of his childhood. It is

simply the case with all artists today, when everyone is uprooted. (Who spends his mature life in the place of his birth?) It is the common search of all creative artists, as much for those from Iowa as those born in Poland or Armenia.

*House of the Sun*, painted in 1952-53, is developed freely from a drawing coming out of the Odyssey themes and is even more subjective. The basis of this active composition is the ancient wheel-like symbol of the sun as a tumbler, with four legs extending from a center in the form of a swastika. Although derived from the human figure, the forms in this painting are more abstract, in order to define (and perhaps to veil) more adequately the subjective experience of the erotic subject. Calligraphy appears in a new structural way, with the widened brushstrokes functioning as building units. Line is used less, the organization depending more on clear color shapes. In an article<sup>13</sup> documenting the development of this painting, Tworokov says: "Remove the line and make a fuller picture. . . . Drawing is a note that says, here I must work."

Tworokov's next pictures, such as *Dayround* and *Daybreak* (painted as a pair), continue the dissolution of sharp-edged forms. A shimmer of soft tonalities is built up by layers of transparencies lightly brushed on. Underlying divisions of linear structures restrain the moving forms — still based on the figure, but now much more abstracted — floating through this atmosphere. Linear accents briskly enliven the surface.

In 1954, with paintings such as *Figure P. H.* and *The Father*, this tonal tendency was carried still further. The forms are constructed entirely of layers of rich reds and oranges without the use of line. Color, no longer used as color of the parts, flows throughout the picture, creating an atmospheric and ambiguous space. The loaded brushstroke is the building element. Its calligraphy is the mass. *Pink Mississippi* (1954), the major painting of this nuance phase, is structured from back to front in a rich textural shimmer of pigment. The broad masses and diagonal thrusts of *Prophet* (1955) signal a new direction.

*I am aware of a few themes that keep recurring in my work in spite of the fact that all abstract work rests on automatic processes at least for its beginning. At some point in any picture, at the moment when some elements appear in it which I identify, I have to rescue the painting from the automatic process and assert my will to force the picture through to a conclusion I can accept.*<sup>14</sup>

The development of Tworokov's work from 1946 until 1955 had centered around the resolution of several pairs of dualities: form and subject, line and painterly mass, movement and solid structure, surface and depth. He had been, as he noted in his journal, "torn between the calligraphic and the structural — between exuberance of movement and the passion of meditation. . . . I would



like to use the calligraphic element as a structural unit — to make spontaneous movement serve a scheme that evolves out of prolonged day-to-day meditation, to serve the deceitful purpose of making it appear that concept and form are spontaneous functions of each other.”

With *Watergame* in 1955, and *Cradle, Blue Cradle, Games III, Duo I* and *Duo II* of 1956, Jack Tworlov's painting entered full maturity. These works establish forms that still in general characterize his work. In them, not only do the various elements just described reach a complete synthesis, but the problem of giving concept and form simultaneous function is resolved.

The compositions build up into a massive grid of counteraeting near-vertical and near-horizontal thrusts, and with a density “reflecting much thinking, much feeling.” This was to become even more effective in the *Barrier* and *Brake* paintings, suggesting a sense of things with moral implications going on just beyond the spectator's view. The flash of brushstrokes and tonalities is stabilized by a strong geometric structure, which is established at times with a sharp, thin peneil line. The tendency is toward a greater elarification of forms and a purer use of color, both in fresh, surprising relationships.

The painting is now the subject — an event unto itself, not a representation. All the formal elements — color, shape, line, directional push, rectangular ground, paint application — are integrally woven together so that its entire physical presence is the expressive image.

Drawing, 1957. Charcoal, 19 x 25½.  
Collection of Miss Jeanne Reynal.





This, of course, does not mean that Tworikov's recent paintings are without subject matter and that the function of their forms is purely plastic. Quite the contrary. His point of view toward abstraction is related to deep religious emotions that cannot be expressed in a more particularized form. This poetic content is less specific in relation to things outside the painting and more concretely related to the painting itself.

Even though he has worked since about 1954 without direct reliance on figurative material, something of a figurative element at times still appears in his work. The *Duo* series (1956-57) is based on the interaction between two figures. *Crest*, *Day's End*, *Capelight* and *Height* were influenced by his return to the lower Cape Cod landscape in 1958, when he bought a house there and built a studio. He speaks with love of the light, colors and textures, particularly in the autumn, of the marshes that lie back of Pilgrim Heights and the Truro landscape.

*Red Lake* (1958) was inspired by views of the Mississippi River while driving to the University of Minnesota. Even the three paintings in the *Wednesday* series (1959-61) are built as though they were figurative space. Such recent works as *Morning* and *Elements* (both 1962) have certain sensations of figures and landscapes.

"I don't accept certain kinds of paintings as being less pure than certain other kinds of painting that are called pure. . . . I don't know exactly where life enters into art. Suppose you could keep it out, what would be the point? What kind of game is art that you have to set a wall around it to keep everything out of it? . . . From my point of view . . . abstract art . . . is only abstract because that one element, the descriptive element that characterized the old art, got out of it. With that out of it, I still think that everything can enter into this art that entered into any kind of art."<sup>15</sup>

He says: "It would be a mistake to try to read landscape into them, even less any specific landscape. For it is a willful part of my painting process to abolish specific reference in favor of abstract forms that stir a sense of recognition in me. And these forms speak to me of the forces which to explain would begin the psychological autobiography which I shun. The picture as a final object is best experienced without reference to the processes that produced it — just as we experience food by taste and textures and not by a rationale of how it was cooked, interesting as that may be."<sup>16</sup>

His provocative titles are used primarily as identification. He says that it would be a misunderstanding similarly to read specific references into them, that titling a picture is like naming a race horse: "The name says something about the owner but not the horse."

Since 1958, Tworikov's work has followed several themes upon which he recurrently makes free variations. These themes, representing different concurrent aspects of his work, appear in the *Barrier*; *Brake*; *Red, White and Blue*



Seated Female Figure. 1958. Pencil.  
11½ x 8¾.

Collection of Mr. and Mrs. David M. Solinger.

Untitled Drawing, 1958. Charcoal.  
18 x 24.

Whitney Museum of American Art,  
gift of the Friends of the  
Whitney Museum of American Art



(RWB); and *Red and Green* series. Each theme has its own special effects of palette and treatment.

Although the first painting titled *Barrier* dates from 1958, the motif goes back to a small oil sketch of 1954 and to *Games III* (1956) and *Transverse* (1957-58). Titles do not always refer directly to the theme, for among the *Barrier* series are also works such as *Crest* (1958) and *Vulcan* (1959). The works in this series are more tonal, with a dense saturation of long brushstrokes, more recessive and atmospheric, with an air of tension. The colors, muted and complicated in mixture (blues, reddish browns, rich yellows, pinks, muted whites), veil the surface. In *Barrier Series, No. 4* (1961), bar forms float through a liquid mass, emerge toward the surface or recede. In its complexity, the barrier is a depth — the wall a door. In *Height* (1958-59) and *Crest* (1958) large dramatic forms float ponderously; they reach a culmination of massive force in *East Barrier* and *West Barrier* (both 1960).

The pictures in the *Brake* series, as well as in the *Red, White and Blue* series, which grew out of it, deal with the stripe as a theme. Around 1959, first in the blue and white painting *Capelight*, the long brushstroke was widened and became a clean stripe of color. In the subsequent *Brake* pictures, red appeared first in a minor role but gained importance equal to that of the blue and white. This led directly to the *Red, White and Blue* series, begun in 1962, in which the three colors are dealt with as a balance of quantities. (He has

always used color structurally, rather than for mere taste.) These paintings, lighter in mood, all retain the same hues. Modulation is avoided, as are transitional areas between one color and the next. The colors, somewhat modified to balance one against the other, are used as tube colors. The accent is on the horizontal. *Souza* and *Oh Columbia* are somewhat tonal in approach but the tendency has been toward a firmer and more positive grid of stripes. White is used positively, as a color, to build form, and not as a ground. *Lane*, *RWB #4* (1963) is more severe and geometric.

Out of this series has come what promises to be another theme. *Variables I* (1963) makes use of isolated individual brushstrokes and drawing, within sharp rectangular areas. In this painting, which Tworokov feels is the most theoretical of all he has made, his interest was to break away from the big-stroke structure and to compose the picture in a more varied way — by divisions of the ground, rather than by figure-ground relationships. The strokes and areas become quantities: a question of how big, how heavy, how many units, how much color, how intense. The sectional divisions are like movements within a musical composition: the sections are independent but follow each other in sequence. Dynamic relationships connect top to bottom and side to side. Within one of these panels, drawing is used as another way of varying these elements. This new development was foreshadowed in the central divisional sections of such works as *Boon*, *Brake III*, *Ridgeway*, and the tiered composition of *Homage to Stefan Wolpe* (all 1960).

With *Duo III* (1957), there began a series of vertical red and green paintings, to which at least one has been added every year since. They also make use of the stripe but it is modulated and more interweaving than in the *Red, White and Blue* series. The elongated format, the sweeping diagonals, and the clash of green and red give them a dynamic force. Blue is sometimes added, and the whites are varied to increase the counterpoint of rhythms. Among these are *Wednesday*, *Changes on Wednesday I* and *Changes on Wednesday II*. The latest of these, *RWG #9* (1963), expands this theme by using a second green to widen the tonal range. Also related to this series are several red, green and white paintings almost square in format; these include *Friday*, *Thursday*, and *Homage to Stefan Wolfe* (all 1960).

Among Tworokov's recent work there are certain paintings that do not fit precisely within these series, even though the original idea may have related to one of them. *Red Lake* (1958), close to the *Brake* series, has an astonishing build-up of densities in a masterful play of movements between the many layers of red. *Abandoned* (1962) — not titled by the artist — and *West 23rd* (1963) began as red and white paintings, a direction he is now exploring. *Elements* and *Morning* combine the stripe motif with a figure-ground relationship of parts.

Tworokov has made an outstanding contribution as a brilliant draftsman.

ACD #4. 1962. Charcoal and pencil. 26 x 20.

*The Washington Gallery of Modern Art,  
gift of the artist under the  
Ford Foundation Purchase Program.*





In his figure drawings, energetic lines expertly define and articulate the human body. Sometimes the pencil line flickers over the surface in short, sure strokes, giving weight and volume, breaking through the compact forms to relate them to the page, and suggesting a light-flooded ambiance. Folding a large sheet of paper into a kind of handy sketch pad, he fills small rectangles with one-minute drawings from the nude model. They are sensuous, lyrical odes to the human figure, expert and precise in their control of touch, with a line richly varied in weight and color. They come from the pleasure known by a hand coordinated with seeing and feeling.

His abstract drawings, generally heavier than his figure drawings, are usually dark masses of layer after layer of line, with lights picked out here and there by a kneaded eraser, which is also used to obtain subtle tonalities. These are done mostly as works independent in themselves. At times, they utilize ideas that appear later in his paintings. Some are produced during the course of a painting, as a way of working out problems that he could not employ on the canvas, as his painting technique allows very little margin for corrections. Insights into his formal pursuits can be gained by comparing these abstract drawings with his paintings. A figure drawing of 1954 in the collection of Mr. and Mrs. Arthur Wiesenberger reveals the same concern with organically relating the compact mass of a human body to its surroundings as there was in *The Father* (1954), and it even anticipates the three somewhat later *Queen* paintings. In the Whitney Museum's *Untitled Drawing, 1958*, "the idea is to approach the maximum black available to the medium without losing a sense of depth"—a reference to *Red Lake, ACD #4, 1962*, collection of The Washington Gallery of Modern Art, is a beautiful example treating the *Barrier* theme; (the title abbreviates "abstract charcoal drawing").

Twoikov has done some work in collage, but because of extraneous associations that the materials tend to impose upon the final work, he has not followed this medium extensively. The bold grid structure of bar forms in the 1954 collage in the collection of Mr. and Mrs. David Prager points directly toward the *Brake* pictures. A group of collages from the summer of 1958 relate in color and structure to the later *Red, White and Blue* series.

*Abstract expressionism is best defined negatively, by what it is not. If it has any positive features, it got them from individual artists and the mood of the period, which can become stale and academic. . . . Abstract expressionism, as an idea and not as a movement, has no rules, no specific character, attitude or face. It does not even exclude the use of representation or geometry. It merely claims to be able to do without them. As such it is now everybody's idea, which is academic when the idea is merely being demonstrated, but it is nonacademic if you realize that, given the idea, everything else in a picture still remains to be done — you cannot predict in advance what it ought to be.*<sup>17</sup>



Jack Tworikov's way of painting makes full use of the irrational, the automatic, the arbitrary and even the accidental. The action of painting is part of the content of his work, but it is not an end in itself. It is for him a deliberate means to the final result. At some point in his work, he always seizes control of the elements of chance and gives them a logic and a stability. After an initial automatic plunge, the painting process is an interplay between deliberation and spontaneity. Canvases are usually worked on for long periods of time, often recurrently. Sometimes they are thought out in sketches or in other pictures he has going at the same time. He submits his paintings to a battering of chance and random ideas, "opening them up" to other possibilities when he is dissatisfied, not predicting the outcome, hoping for something not yet experienced, working for that moment when the picture "takes fire" and "speaks back." "If something of the original impulse survives all that, then it stands."

The interplay between the shaking up of ideas, feelings and memories and the testing of the results for their value as emotional and intellectual experiences is the basic process in creativity.<sup>18</sup> The concept of "action painting" is that all these things should take place as rapidly and spontaneously as possible while one is engaged physically and mentally in the picture. Any content that the picture might have is a result of working the painting, and not the representation of something the artist had in mind before he began.

Tworikov is too self-contained and too formal a painter to use action painting as a kind of subjective catharsis (in fact, the abstract-expressionist movement in general cannot be characterized as introspective). He recognizes that "you can't make a picture completely dissociated, a completely new experience," that "what you did the day before — the year before — even ten years before — keeps on affecting the picture." His idea of spontaneity goes further than the notion of a way to wield a brush. "It's hard to explain how you can aim for a kind of spontaneity and at the same time work as I do for a long time on a canvas. . . . I think of spontaneity more as a kind of inner feeling — a way to be able to follow an impulse. I work a long time on a canvas because I'm always curious to know what else is possible to it. . . . It's thoughtful but spontaneous, not unlike the attitude of jazz players. . . . I sometimes feel when I approach a canvas that I am like a drummer. I ask myself why I do it and I can only answer why does a drummer drum? Just simply because of the fascination of what comes out."

In his 1950 essay on Soutine,<sup>19</sup> Tworikov contrasts Soutine with Cézanne. One is tempted to interpret the differences he establishes between the two artists as an unconscious statement of the polarities existing in his own creative temperament, which are resolved in his recent paintings. He speaks of Soutine's "inward drama of the soul" and Cézanne's "intensity of objects that endure forever, like mountains . . . his personal anxiety coming through as the fire within the mountain." Soutine he sees as "the individual being amidst eternal

flux” who liquefies “the building blocks of Cézanne’s art, putting flesh on his bone.” He contrasts the spatial, solid art of Cézanne to the active, temporal art of Soutine.

He concludes his essay: “Soutine’s painting contains the fiercest denial that the picture is an end in itself. Instead it is intended to have a meaning which transcends the dimensions and the materials. The picture is meant to have an impact on the soul and not merely on the wall — it is first and foremost the dress for the artist’s thoughts, concepts and emotions. It is classic Western painting, not decoration.”

The same is true of the work of Jack Tworkov.

#### NOTES

<sup>1</sup> From entry in the artist’s Journal, September 14, 1953, published in *It Is*, Autumn, 1959 (No. 4), p. 13.

Statements quoted, unless otherwise attributed, are by the artist.

<sup>2</sup> Reply to Whitney Museum questionnaire, 1958.

<sup>3</sup> Quoted from an interview by Leslie Judd Ahlander, *The Washington Post*, January 20, 1963.

<sup>4</sup> Catalogue for Stable Gallery (New York) exhibition, April, 1957.

<sup>5</sup> Catalogue for Holland-Goldowsky Gallery (Chicago) exhibition, October, 1960.

<sup>6</sup> From narration of *The Americans: Three East Coast Artists at Work* (New York: Contemporary Films, Inc., 1963).

<sup>7</sup> *Art News*, January 6, 1940, p. 12.

<sup>8</sup> “Means and Subject” (Unpublished notes for a lecture at The American University, 1948).

<sup>9</sup> “The Philadelphia Panel,” *It Is*, Spring, 1960 (No. 5), p. 36.

<sup>10</sup> *Art News*, November, 1947, p. 42.

<sup>11</sup> *The Baltimore Museum of Art News*, November, 1948, p. 4.

<sup>12</sup> *Art News*, November, 1950, pp. 30-33.

<sup>13</sup> *Art News*, May, 1953, pp. 30-33.

<sup>14</sup> From a letter to Edward B. Henning, Curator of Contemporary Art, The Cleveland Museum of Art, August 14, 1962.

<sup>15</sup> *It Is*, Spring, 1960 (No. 5), p. 37.

<sup>16</sup> Letter to Edward B. Henning, *op. cit.*

<sup>17</sup> *Art News*, September, 1959, p. 38.

<sup>18</sup> Cf. Lawrence S. Kubie, *Neurotic Distortion of the Creative Process* (New York: Noonday Press, 1961).

<sup>19</sup> *Art News*, November, 1950, pp. 30-33.

Figure. 1948-49. Oil.  $31\frac{3}{4}$  x  $23\frac{3}{4}$ .  
*Wadsworth Atheneum, Hartford.*





Athene, 1949. Oil. 80 x 36.  
*Collection of Mrs. Albert H. Newman.*



Green Landscape, 1949. Oil. 36 x 42.  
*The Baltimore Museum of Art.*



Sirens. 1950-52. Oil. 44 x 36.  
*Walker Art Center, Minneapolis*





Study for "House of the Sun." 1952.  
Oil, 14 x 12.  
*Collection of Rudy Burckhardt.*

Dayround. 1953. Oil, 69 x 79.  
*Collection of the artist.*



Study for "House of the Sun." 1952.  
Oil, 14 x 12.  
*Collection of Merce Cunningham.*



House of the Sun. 1952-53. Oil.  
50 x 45.  
*Collection of the artist.*









Duo I. 1956. Oil.  
81 $\frac{3}{4}$  x 57 $\frac{3}{4}$ .

*Whitney Museum of  
American Art, gift of the  
Friends of the Whitney  
Museum of American Art.*

Figure P. H. 1954. Oil. 55 x 27.

*Collection of Dr. and Mrs. Nathan Alpers.*



The Father. 1954. Oil. 60 x 50.

*Collection of Howard Karoll.*







Pink Mississippi. 1954. Oil. 60 x 50.  
*Collection of The Rockefeller Institute.*



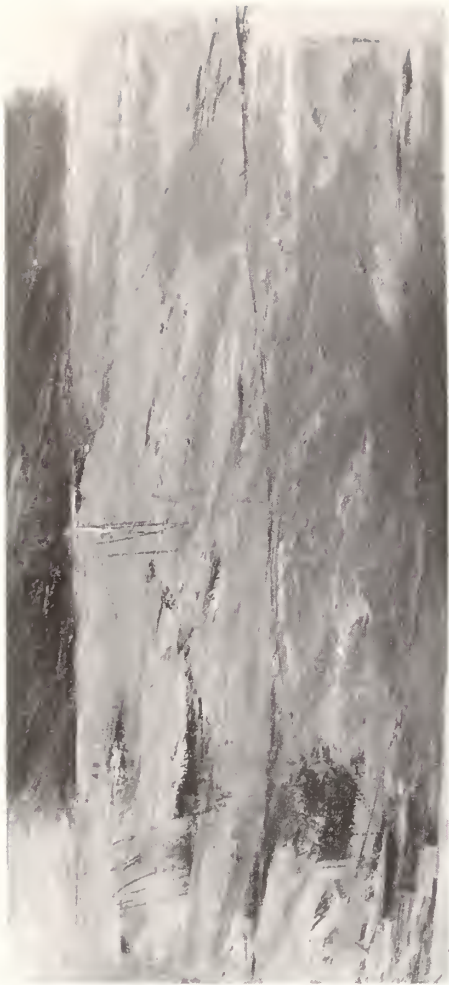
Watergame. 1955. Oil. 69 x 59.  
*Collection of Lee V. Eastman.*



Games III. 1956. Oil. 38½ x 44.  
*Collection of Mr. and Mrs. David A. Prager.*

Duo III. 1957. Oil. 60 x 27.

*Collection of Mr. and Mrs. Gifford Phillips.*



Transverse. 1957-58. Oil. 72 x 76.

*Collection of Mr. and Mrs. Ben Heller.*







Height. 1958-59. Oil. 72 x 76.  
*Collection of The Lannan Foundation.*



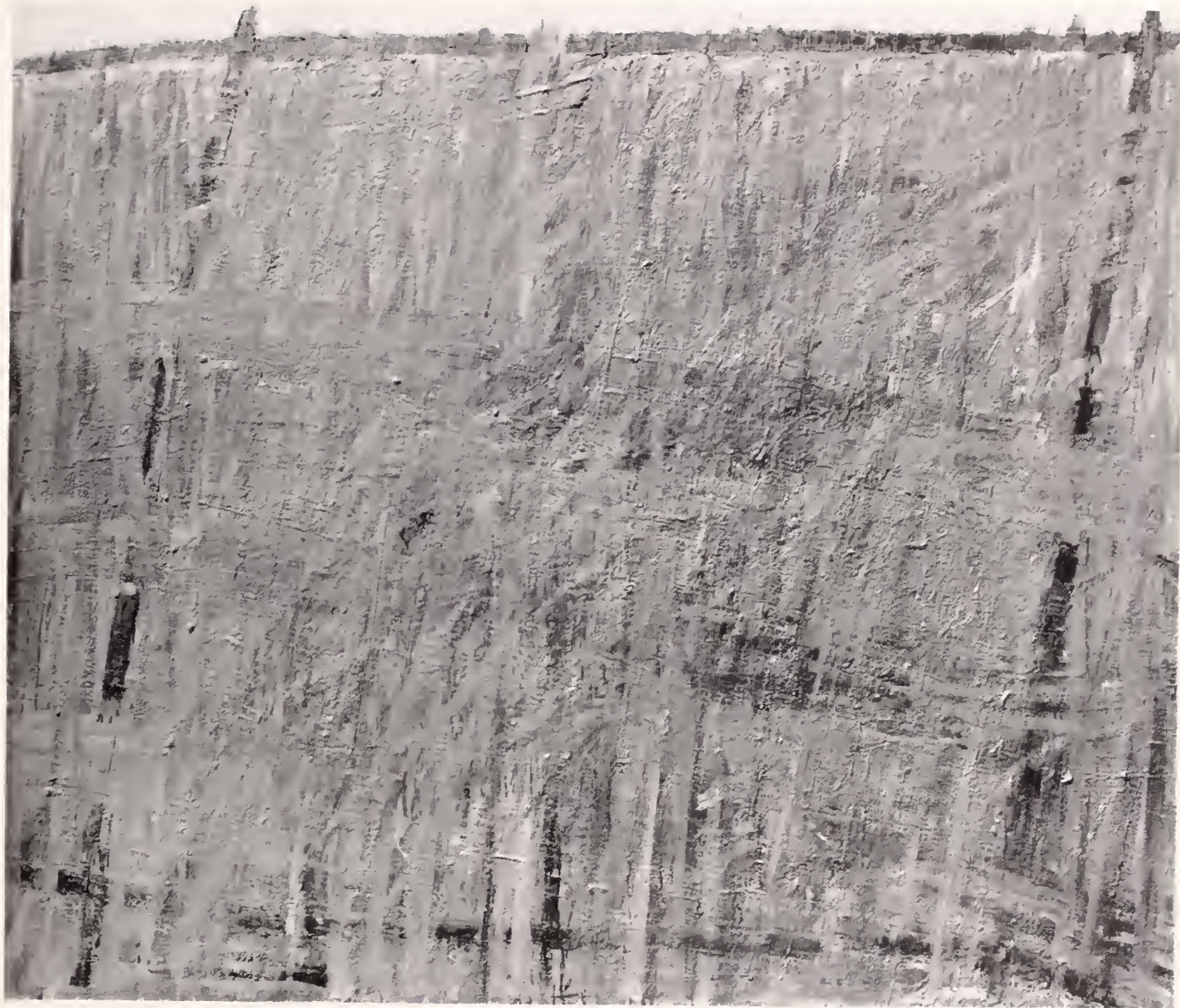
Crest, 1958. Oil. 75 x 59.

*The Cleveland Museum of Art.*



Day's End, 1958-59. Oil. 72 x 76.

*Collection of Mr. and Mrs. Paul Scott Rankine.*



Red Lake. 1958. Oil. 64¼ x 77½.

*Collection of Mr. and Mrs. Donald M. Blinken.*



Homage to Stefan Wolpe. 1960. Oil.  
Diptych: left, 89 x 42; right, 89 x 33.  
*The James A. Michener Foundation  
Collection, Allentown Art Museum,  
Allentown, Pa.*

West Barrier. 1960. Oil, 94 x 81.

*Collection of Mr. and Mrs. Donald M. Blinken.*









East Barrier, 1960. Oil, 91 $\frac{3}{4}$  x 80 $\frac{7}{8}$ .

*Albright-Knox Art Gallery, Buffalo, gift of Seymour H. Knox.*



Thursday. 1960. Oil. 77 x 69.  
*Leo Castelli Gallery.*





Barrier Series, No. 4. 1961. Oil. Diptych: 94 x 75½ each.  
*Leo Castelli Gallery.*





RWB #3. 1961. Oil. 64 x 80.  
*Leo Castelli Gallery.*







Changes on Wednesday, I. 1961. Oil. 90 x 42.

*Collection of Mr. and Mrs. William Janss.*

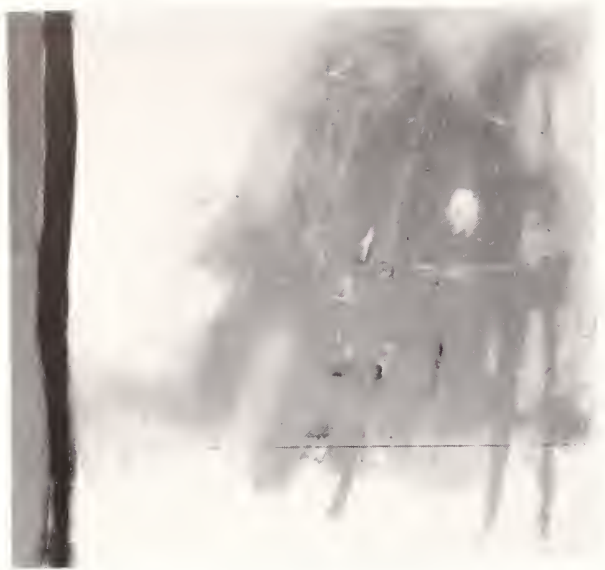
Changes on Wednesday, II. 1961. Oil. 90 x 33.

*Leo Castelli Gallery.*

Souza. 1961. Oil. 64 x 79.

*Leo Castelli Gallery.*





Abandoned. 1962. Oil, 45 x 47.

*Collection of The Foundation for Contemporary Performance Arts, Inc.*

Elements. 1962. Oil, 65 x 80.

*Leo Castelli Gallery.*





Morning. 1962. Oil. 84 x 76.  
*Leo Castelli Gallery.*





Script. 1962. Oil. 84½ x 75½.  
*Leo Castelli Gallery.*

West 23rd. 1963. Oil. 60½ x 80.  
*The Museum of Modern Art.*



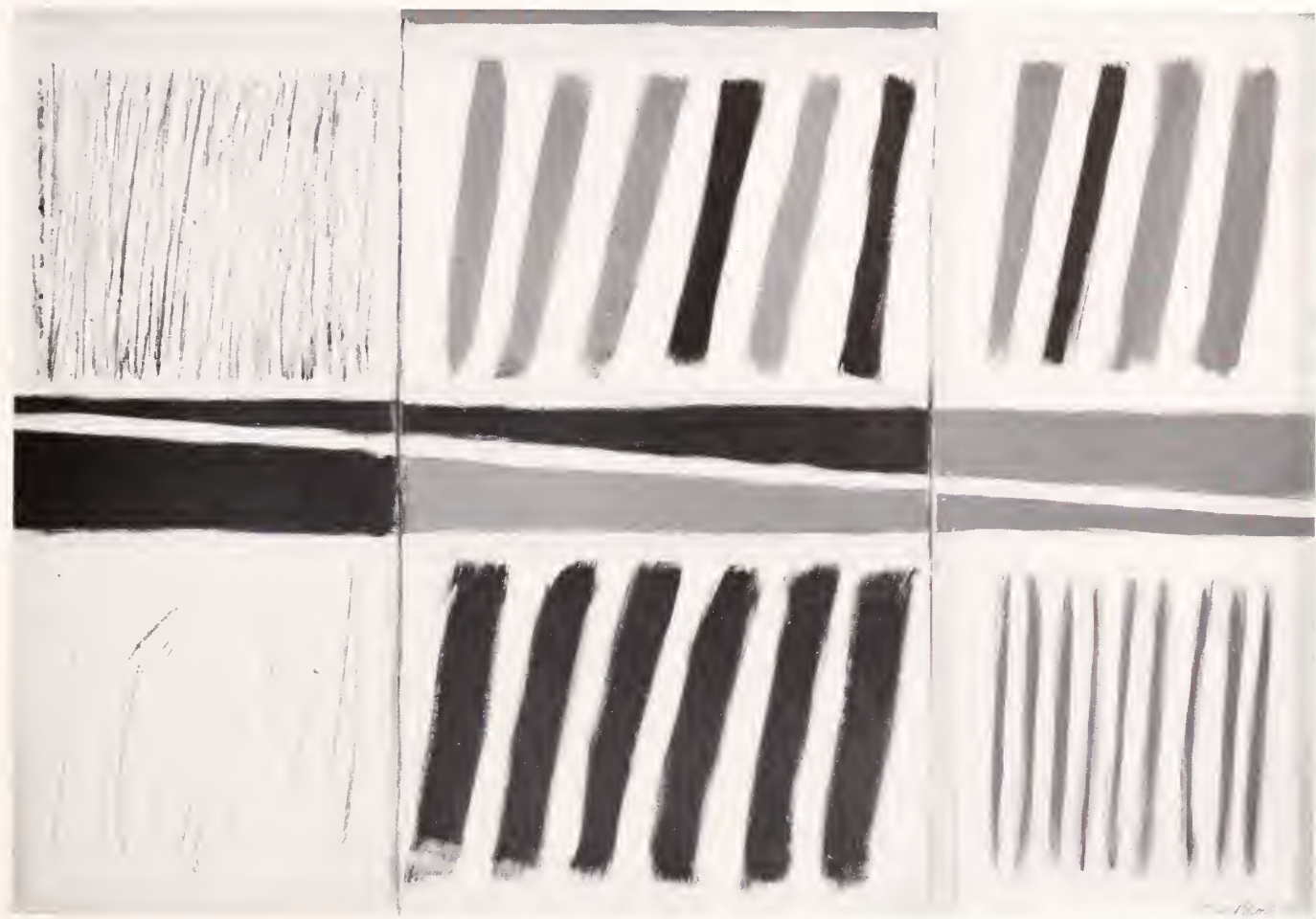


Lane: RWB #4, 1963. Oil. 65 x 80.

*Leo Castelli Gallery.*







Variables. 1963. Oil. 56 x 80.  
*Leo Castelli Gallery.*

## Statements by the Artist

“The idea that a painter paints only for himself is ridiculous. No artist works just for himself. I think even a sillier idea is that abstract painting merely explores the artist from inside and it assumes the idea that a searchlight searches itself. It is almost impossible. It may be that looking at the world we, nevertheless, express ourselves but we can’t look into ourselves; it is almost impossible to be subjective in that sense. The idea that a painting has only meaning to the artist, that it only represents some subjective state of his own, is silly. If his art is at all meaningful, it’s meaningful because it engages in some kind of process which is more or less available to anybody.” — From narration of the film, *The Americans: Three East Coast Artists at Work*, 1963.

“The old world, the world of aristocratic dreaming, has been shaken to bits; nothing but memories and pieces lie around like broken columns. It’s a nuisance when we speak of culture to speak of the pieces we have inherited — however noble the pieces. The noblest libraries and museums and the noblest memories do not make us cultured. Only our own making gives being to our culture. Not the man who quotes — but the man who speaks out of himself for himself. Nothing archaic can help us or set us an example. Everything is new — like ourselves. Not new like an invention for newness’ sake — but new because it is out of our own nerves, our nerves vibrated by the world good or bad.” — *Journal*, March 14, 1960.

“I want to make paintings more noble, more real, more truthful than myself. The pictures should transcend *me*. I don’t want my pictures to speak of the world, or represent it or interpret it or reject it or hate it or judge it. I only want to bring *something* into the world that could attract to itself the scrutiny of imagining eyes. I don’t want something that merely represents or expresses me. I want something I have *made*. Not an object like a table with multiple uses and pleasures but something irreducible, unexchangeable, for the soul only — otherwise dumb and useless.” — *Journal*, March 6, 1960.

“I have practically no need for esthetic experience, for the worship of beauty or the nuances of fine feeling. I envy the real world, the world in which real things are made. I mourn the fact that I am a stranger to real voyages, to factories, to the modern mysteries of machines, science and mathematics, war-

fare, all the things that makes the world, hard, deep, impenetrable and as a matter of fact, cruel. I am a foreigner to all these enormous energies. My painting represents me in my chagrin, my alienation, my laziness, my impotence. To have to paint with a brush instead of with horse power. The world of the ordinary man expands with the speed of light. Every school boy travels in space. The painter's fate deals with square feet. One who truly lives in our world has no need of art; the movies and erotic novels are enough. I sympathize with the President of the A & P." — *Journal*, c. 1959.

"Art is thought to be a search for order. But art is also a search to transcend our human limitations. Artists are trying to express things in our life that are real but cannot be expressed by ordered arrangement. Also art may very well be aimed at our discomfort and hence at disorder. Whenever we become too smug, too limited in our ideas and values, art comes to upset us. It causes us sometimes acute discomfort for a time but we should come out of it to a new plane of ideas and values." — *Journal*, c. 1958.

"My hope is to confront the picture without a ready technique or a prepared attitude — a condition which is nevertheless never completely attainable; to have no program and, necessarily then, no preconceived style. To paint no Tworkovs. It does not mean I can face the canvas with an empty head and an empty heart. In such an event I go to sleep. Does one not need to put limits around oneself to keep from being overwhelmed by the stream of art? The fashioned person is already limited enough — the hope is to be fashioned by the work. The task of the painting is to discover and squeeze out, from all the forces streaming through it, all that is not necessary. Such impurities as remain are finally present to lend coherence to the process." — Catalogue for *Stable Gallery Exhibition*, April, 1957.

"Just as there is no self except in relation to other selves so there is no artist except in relation to other artists. The problem of identity for me is to work out my relation to the artists and art of my immediate environment. This is impossible unless one arrives at some fundamental ideas of value — at some concept of man and an idea of what a life is." — *Journal*, January 9, 1954.

Self-Portrait. 1963. Pencil. 14 x 16<sup>3</sup>/<sub>4</sub>.  
*Collection of the artist.*





# Chronology

1900.	Born August 15, Biala, Poland.
1913.	Came to the United States. Attended New York public schools. While at Stuyvesant High School began drawing in a sketch class.
1920-23.	Studied at Columbia University, majoring in English.
1923-25.	Studied at National Academy of Design under Ivan G. Olinsky and briefly under Charles Hawthorne.
1923-35.	Summers spent in Provincetown, Mass. Studied intermittently with Ross Moffett, during summers of 1924, 1925. In 1924 began close association with Karl Knaths that lasted until around 1935. Closely associated with Lee Gatch.
1925-26.	Attended classes at Art Students League, studying with Guy Pène du Bois and Boardman Robinson.
1926-31.	In group exhibitions at Provincetown Art Association.
1928.	Became a United States citizen. Member of New England Society of Contemporary Art.
1929.	Lived for a year in Provincetown, Mass. Exhibited with the Société Anonyme; Annual Exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia.
1931.	Taught at Fieldston School of Ethical Culture, New York.
1931-35.	Exhibited at Dudensing Gallery, New York.
1933.	Brief trip to Europe.
1934.	Worked on U.S. Treasury Department Public Works of Art Project.
1935.	Married.
1935-41.	Worked on WPA Federal Art Project (Easel Division), New York. Began long association with Willem de Kooning.
1940.	First one-man show at A.C.A. Gallery, New York.
1942-45.	During World War II worked as a tool designer, New York. Did not paint during this period.
1945.	Resumed painting.
1947.	One-man show at Charles Egan Gallery, New York.
1948-53.	Shared adjoining studios with Willem de Kooning.
1948-55.	Part-time drawing instructor at School of General Studies, Queens College, New York.
SUMMERS	
1948-51.	Taught painting at The American University, Washington, D.C.

1948. One-man show, The Baltimore Museum of Art.

1952. First museum purchase: *Green Landscape* (1949) acquired by The Baltimore Museum of Art.

JULY  
1952. Visiting artist at Black Mountain College, North Carolina.

SUMMERS  
1954, 1955. Taught at Indiana University, Bloomington.

FALL 1954. Taught at University of Mississippi, Oxford.

1955-58. Taught life drawing once a week at Pratt Institute, Brooklyn.

1957-63. Summers spent in Provincetown, Mass.

FALL QUARTER  
1957. Taught at University of Minnesota, Minneapolis.

1960. Held one-month seminar at University of Wisconsin, Milwaukee.

MARCH  
1961. Visiting artist at University of Illinois, Urbana.

SPRING 1962. Visiting artist at School of Art and Architecture, Yale University, New Haven, Conn.

1963. Recipient of first William A. Clark Prize accompanied by the Corcoran Gold Medal, 28th Biennial Exhibition of American Painting, Corcoran Gallery of Art, Washington, D.C.

Appointed Chairman of the Art Department of the School of Art and Architecture, Yale University; named Leffingwell Professor of Painting.  
Lives in New York and Provincetown, Mass.

ONE-MAN EXHIBITIONS A.C.A. Gallery, New York: 1940. Egan Gallery, New York: 1947, 1949, 1952, 1954. The Baltimore Museum of Art: 1948. University of Mississippi: 1954. Walker Art Center, Minneapolis: 1957. Stable Gallery, New York: 1957, 1958 (drawings), 1959. B. C. Holland Gallery (formerly Holland-Goldowsky Gallery), Chicago: 1960, 1963. Leo Castelli Gallery, New York: 1961, 1963. Newcomb College Art Gallery, Tulane University, New Orleans: 1961. Yale University Art Gallery: 1963.

PUBLIC COLLECTIONS Albright-Knox Art Gallery, Buffalo • The Baltimore Museum of Art • The Metropolitan Museum of Art, New York • The James A. Michener Foundation Collection, Allentown Art Museum, Allentown, Pa. • The Museum of Modern Art, New York • New Paltz State Teachers College • The Newark Museum of Art • The Rockefeller Institute, New York • Santa Barbara Museum • Wadsworth Atheneum, Hartford • Walker Art Center, Minneapolis • The Washington Gallery of Modern Art, Washington, D.C. • Watkins Gallery, The American University, Washington, D.C. • Whitney Museum of American Art, New York.

CORPORATION COLLECTIONS S. J. Johnson & Son, Inc., Racine, Wisconsin • Union Carbide Corporation, New York.

# Catalogue of the Exhibition

The arrangement is chronological. Measurements are in inches, height preceding width. All works are in oil on canvas unless otherwise indicated. Works marked with an asterisk (\*) are exhibited at the Whitney Museum only. Number 40 is exhibited at the Whitney Museum and The Washington Gallery of Modern Art; number 7 at the above and the Walker Art Center. Number 39 may not be available for exhibition after January 1965. Works marked with a dagger (†) are illustrated.

## PAINTINGS:

1. *Geneva*. 1948. 30 x 27.  
Lent by the artist.
2. *Still Life*. \* 1948. 18 x 32.  
Lent by Dr. and Mrs. Jack M. Greenbaum.
3. *Still Life*. \* 1948. 15 x 24.  
Lent by Mr. and Mrs. Leonard Maurer.
4. *Figure*. \* 1948-49. 31¾ x 23¾.  
Lent by the Wadsworth Atheneum, Hartford.†
5. *Green Landscape*. 1949. 36 x 42.  
Lent by The Baltimore Museum of Art.†
6. *Athene*. 1949. 80 x 36.  
Lent by Mrs. Albert H. Newman.†
7. *Sirens*. 1950-52. 44 x 36.  
Lent by the Walker Art Center, Minneapolis.†
8. *Study for "Sirens."* 1951. 31 x 25.  
Lent by Mr. and Mrs. Peter Blanc.
9. *Choir*. 1951. 45 x 42.  
Lent by Mr. and Mrs. Douglas D. Simon.
10. *The Guardian*. \* 1952. 50 x 21.  
Lent by Mr. and Mrs. Alexander S. Bing.
11. *House of Rocks*. 1952. 50 x 45.  
Lent by the artist.
12. *House of the Sun*. 1952-53. 50 x 45.  
Lent by the artist.†
13. *Study for "House of the Sun."* \* 1952. 14 x 12.  
Lent by Rudy Burckhardt.†
14. *Study for "House of the Sun."* \* 1952. 14 x 12.  
Lent by Merce Cunningham.†
15. *Study for "House of the Sun."* \* 1952. 14 x 12.  
Lent by Howard Karoll.
16. *Study for "House of the Sun."* \* 1952. 14 x 12.  
Lent by Miss Joan Mitchell.
17. *Study for "House of the Sun."* \* 1952. 14 x 12.  
Lent by Mrs. Ethel K. Schwabacher.
18. *Study for "House of the Sun."* \* 1952. 14 x 12.  
Lent by Mr. and Mrs. George L. Sturman.
19. *Study for "House of the Sun."* \* 1952. 14 x 12.  
Lent by Peter H. Voulkos.
20. *Daybreak*. \* 1953. 69 x 79.  
Lent by the artist.
21. *Dayround*. \* 1953. 69 x 79.  
Lent by the artist.†
22. *Untitled*. 1953. Oil on paper. 27 x 25½.  
Lent by Dr. and Mrs. Howard Eder.
23. *"Barrier" Sketch*. 1954. Oil on paper. 10¼ x 9.  
Lent by the artist.
24. *Figure P. H.* 1954. 55 x 27.  
Lent by Dr. and Mrs. Nathan Alpers.†
25. *The Father*. 1954. 60 x 50.  
Lent by Howard Karoll.†
26. *Land*. 1954. 56 x 66.  
Lent by Mrs. Robert P. Koenig.
27. *Pink Mississippi*. \* 1954. 60 x 50.  
Lent by The Rockefeller Institute.†
28. *Watergame*. 1955. 69 x 59.  
Lent by Lee V. Eastman.†
29. *Duo I*. 1956. 81¾ x 57¾.  
Collection of the Whitney Museum of American Art, gift of the Friends of the Whitney Museum of American Art.†
30. *Games III*. \* 1956. 38½ x 44.  
Lent by Mr. and Mrs. David A. Prager.†
31. *Duo III*. 1957. 60 x 27.  
Lent by Mr. and Mrs. Gifford Phillips.†
32. *Queen H*. 1957-58. 66 x 33.  
Lent by a private collection.



33. *Transverse*. 1957-58. 72 x 76.  
Lent by Mr. and Mrs. Ben Heller.†
34. *Crest*. 1958. 75 x 59.  
Lent by The Cleveland Museum of Art.†
35. *Barrier*. 1958. 50 x 36.  
Lent by Mrs. H. Gates Lloyd.
36. *Red Lake*. \* 1958. 64¼ x 77½.  
Lent by Mr. and Mrs. Donald M. Blinken.†
37. *Height*. 1958-59. 72 x 76.  
Lent by The Lannan Foundation.†
38. *Day's End*. 1958-59. 72 x 76.  
Lent by Mr. and Mrs. Paul Scott Rankine.†
39. *Vulcan*. 1959. 61 x 40.  
Lent by Richard Brown Baker.
40. *East Barrier*. 1960. 91¾ x 80⅞.  
Lent by the Albright-Knox Art Gallery, Buffalo, gift of Seymour H. Knox.†
41. *Homage to Stefan Wolpe*. 1960. Diptych:  
left, 89 x 42; right, 89 x 33.  
Lent by The James A. Michener Foundation Collection, Allentown Art Museum, Allentown, Pa.†
42. *West Barrier*. \* 1960. 94 x 81.  
Lent by Mr. and Mrs. Donald M. Blinken.†
43. *Thursday*. 1960. 77 x 69.  
Lent by the Leo Castelli Gallery.†
44. *Barrier Series, No. 4*. 1961. Diptych:  
94 x 75½ each.  
Lent by the Leo Castelli Gallery.†
45. *Changes on Wednesday, I*. 1961. 90 x 42.  
Lent by Mr. and Mrs. William Janss.†
46. *Changes on Wednesday, II*. 1961. 90 x 33.  
Lent by the Leo Castelli Gallery.†
47. *LLP #2*. \* 1961. Liquitex on paper. 20 x 26.  
Lent by the Leo Castelli Gallery.
48. *RWB #3*. \* 1961. 64 x 80.  
Lent by the Leo Castelli Gallery.†
49. *Souza*. 1961. 64 x 79.  
Lent by the Leo Castelli Gallery.†
50. *Abandoned*. 1962. 45 x 47.  
Lent by The Foundation for Contemporary Performance Arts, Inc.†
51. *Elements*. 1962. 65 x 80.  
Lent by the Leo Castelli Gallery.†
52. *Morning*. 1962. 84 x 76.  
Lent by the Leo Castelli Gallery.†

53. *Oh Columbia*. \* 1962. 62 x 80.  
Lent by the Leo Castelli Gallery.
54. *Script*. 1962. 84½ x 75½.  
Lent by the Leo Castelli Gallery.†
55. *Barrier Series, No. 5*. \* 1963. 64½ x 80.  
Lent by the Leo Castelli Gallery.
56. *Lane: RWB #4*. 1963. 65 x 80.  
Lent by the Leo Castelli Gallery.†
57. *RWG #9*. 1963. 81 x 31.  
Lent by the Leo Castelli Gallery.
58. *Variables*. 1963. 56 x 80.  
Lent by the Leo Castelli Gallery.†
59. *Variables Section I*. \* 1963. 53½ x 23.  
Lent by the Leo Castelli Gallery.
60. *West 23rd*. \* 1963. 60⅛ x 80.  
Lent by The Museum of Modern Art.†

## COLLAGES:

61. *Untitled*. \* c.1952-53. Cloth and staples.  
14¼ x 9.  
Lent by the artist.
62. *Untitled*. \* 1954. Enamel on paper and cloth. 15½ x 12.  
Lent by Mr. and Mrs. David A. Prager.†
63. *The Personnel Laboratory*. \* 1958. Paper.  
19 x 20.  
Lent by the artist.
64. *Untitled*. \* 1958. Paper. 19½ x 24½.  
Lent by the artist.
65. *Calendar*. \* 1959. Paper. 16 x 12¾.  
Lent by the artist.

## DRAWINGS:

66. *Drawing for "House of the Sun."* 1952.  
Oil on paper. 19 x 17.  
Lent by Mr. and Mrs. Donald M. Blinken.†
67. *P. H.* \* c.1953-54. Charcoal. 25½ x 19.  
Lent by the artist.
68. *Figure*. 1954. Charcoal. 26½ x 20½.  
Lent by Mr. and Mrs. Arthur Wiesenberger.†
69. *Seated Nude*. 1954. Charcoal. 26 x 20¼.  
Lent by Mr. and Mrs. Paul Scott Rankine.
70. *Drawing for "Blue Cradle."* 1956.  
Charcoal. 9 x 8.  
Lent by Mr. and Mrs. Donald M. Blinken.

DRAWINGS, *continued*

71. *Drawing*. 1956. Charcoal. 25¾ x 19.  
Lent by Mr. and Mrs. Calvert Coggeshall.
72. *Untitled*. 1956. Charcoal. 19½ x 25.  
Lent by the Leo Castelli Gallery.
73. *Drawing*. 1957. Charcoal. 19 x 25½.  
Lent by Miss Jeanne Reynal.†
74. *Reclining Figure*. 1958. Charcoal and pencil. 13½ x 16½.  
Lent by Mr. and Mrs. Donald M. Blinken.
75. *Self-Portrait*. 1957. Pencil. 17 x 14.  
Lent by J. Patrick Lannan.
76. *Seated Female Figure*. 1958. Pencil. 11½ x 8¾.  
Lent by Mr. and Mrs. David M. Solinger.†
77. *Untitled*. 1958. Charcoal. 19 x 25.  
Lent by Mr. and Mrs. Albert A. List.
78. *Untitled Drawing*, 1958. Charcoal. 18 x 24.  
Collection of the Whitney Museum of American Art, gift of the Friends of the Whitney Museum of American Art.†
79. *Nude*.\* 1959. Pencil. 9 x 12.  
Lent by the artist.
80. *Drawing for "East Barrier."*\* 1960. Graphite. 13½ x 11.  
Lent by the artist.
81. *Drawing for "West Barrier."*\* 1960. Graphite. 13½ x 11.  
Lent by the artist.
82. *Two Seated Figures*.\* 1960. Pencil. 14 x 16¾.  
Lent by the artist.
83. *ACD #4*. 1962. Charcoal and pencil. 26 x 20.  
Lent by the The Washington Gallery of Modern Art, gift of the artist under the Ford Foundation Purchase Program.†
84. *One-Minute Drawings of a Model*. 1962. Pencil. 25½ x 19.  
Lent by Mr. and Mrs. David A. Prager.
85. *Self-Portrait*. 1963. Pencil. 14 x 16¾.  
Lent by the artist.†

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